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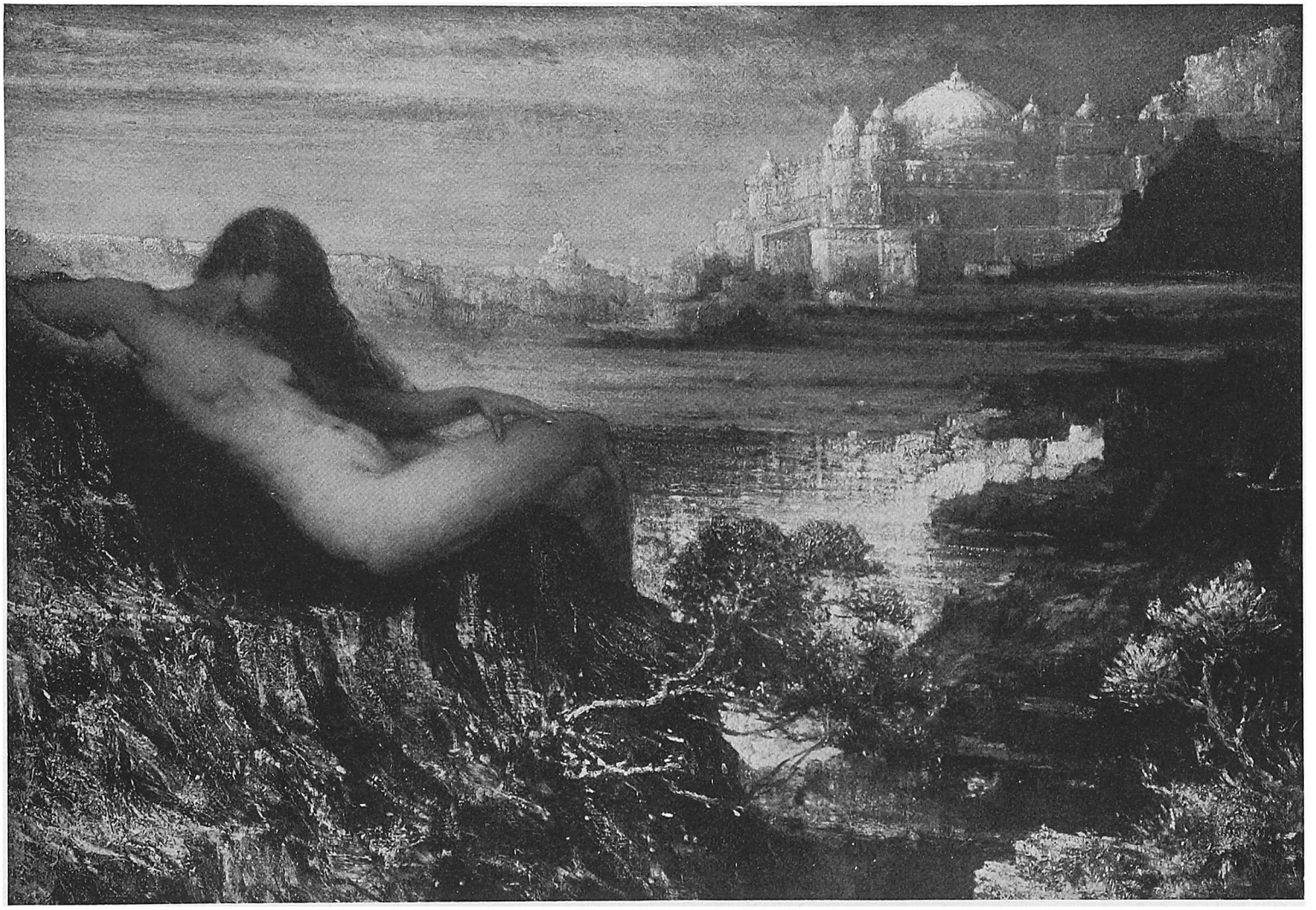
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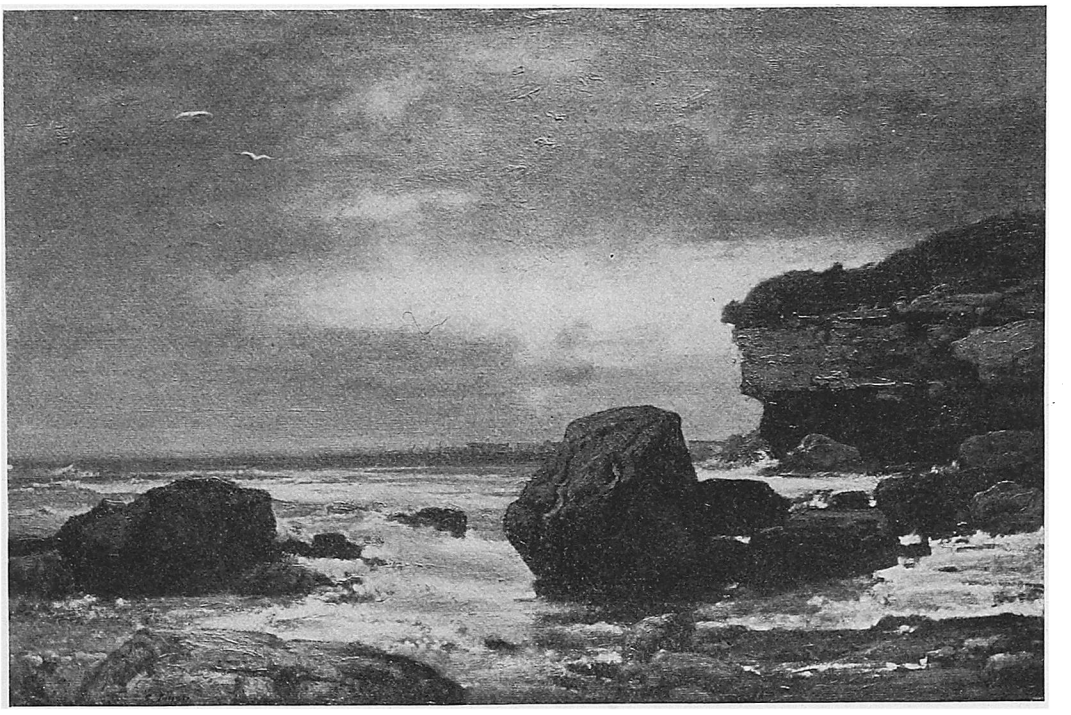
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"THE GENIUS OF THE CANYON"
By Elliott Daingerfield

From Moulton & Ricketts Galleries
—Courtesy Mrs. Chauncey J. Blair, Chicago



"A MARINE"
By George Inness

From The Reinhardt Galleries (Sold to Edward B. Butler)
—Courtesy The Art Institute, Chicago

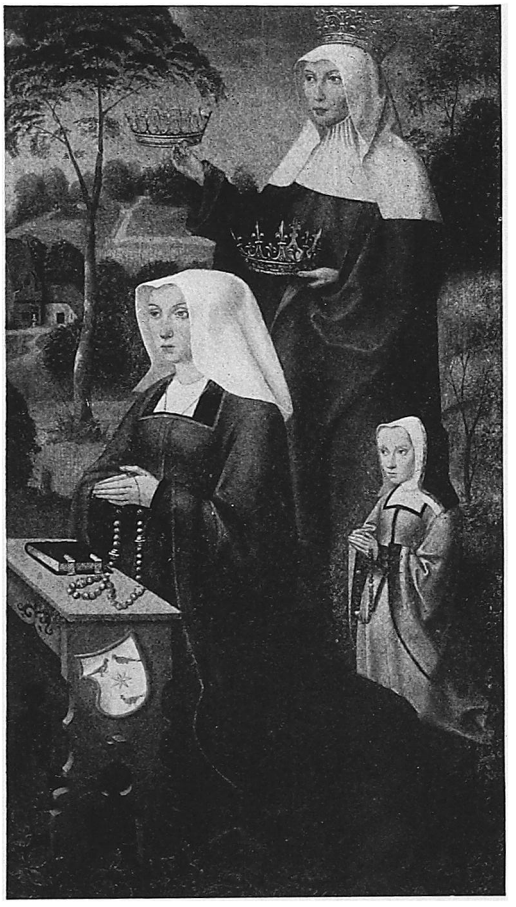
Some Important Picture Sales

By JAMES WILLIAM PATTISON

TO discover the whereabouts of fine works of Art and to collect them is an arduous undertaking, requiring acumen, knowledge and experience. This is the work of the picture dealer. Very few people who love pictures have the time for picture hunting, because of their business affairs. Even such collectors as Morgan make affairs through picture dealers, who devote themselves to this blind hunt persistently. In very few of the great picture auctions do the final buyers attend the sale in person. They know that a skilled picture handler will do the buying better, by far, than can they themselves.

There are many wealthy picture buyers who know as much about Art as the picture dealer, but they must rely upon him to ferret out the good examples. I know personally a certain railway magnate who is aware of the merits of every one of the many paintings in his house, and buys only after close study. But he had to depend on the dealers to find the good examples.

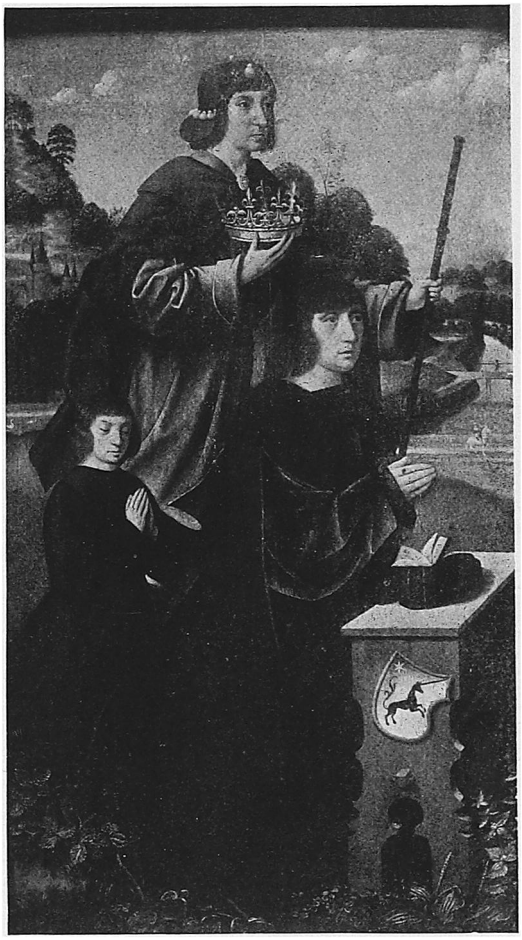
Quite naturally, it is New York City we must keep in mind when considering great picture sales. Some of Chicago's important picture dealers have established headquarters in the metropolis and share in these events. About a month ago the collection of Emerson McMillin was auctioned under the auspices of the American Art Association. From such sales we can estimate the standing of American and Foreign artist, both contemporaneous and deceased. A famous Corot was knocked down for $75,200



A PANEL *From the Ehrich Galleries*
By the Master of Frankfort
—Courtesy Art Institute, Chicago

to Knoedler & Co., acting as agents. A landscape by J. Francis Murphy brought $3,900; another Wyant, to an agent, $4,500; a modest Inness, "Pool in the Woods," $2,600; Wyant's "Gray Day" to Macbeth, for $3,300; a Jacque, "Homeward Bound," to Mr. Burnett, for $6,500; Daubigney's "Morning on the Marne," $13,000; another Corot, $12,600; Wyant's "Early Morning," to Knoedler, $12,000. The smallest prices in this list are all in the four figures, and very few of them "ones." On another evening there were some which fell just below the one thousand mark.

At the Borden sale, conducted, as usual, by the American Art Association, the pictures brought the sum of $796,050 on the first evening. The grand total for two evenings summed up $1,244,725, a magnificent figure and world's record. A Romney portrait commanded $12,300; a Lawrence, to Scott and Fowles, $14.50; a Henner Head only 13 inches by 18 inches, $6,000; a Reynolds, to same firm, $36,000; a Rembrandt, "Lucretia Stabbing Herself," to Knoedler and Co., $130,000; a Turner, $105,000 to Seaman, agent; a Romney, to Scott and Fowles, $100,000. George Inness' "Sunset —Montclair" made a new record, at $24,000, to Lorenz, agent. All the noted dealers were present at the sale and bidding; among private buyers were Senator Clark,



A PANEL *From the Ehrich Galleries*
By the Master of Frankfort
—Courtesy Art Institute, Chicago



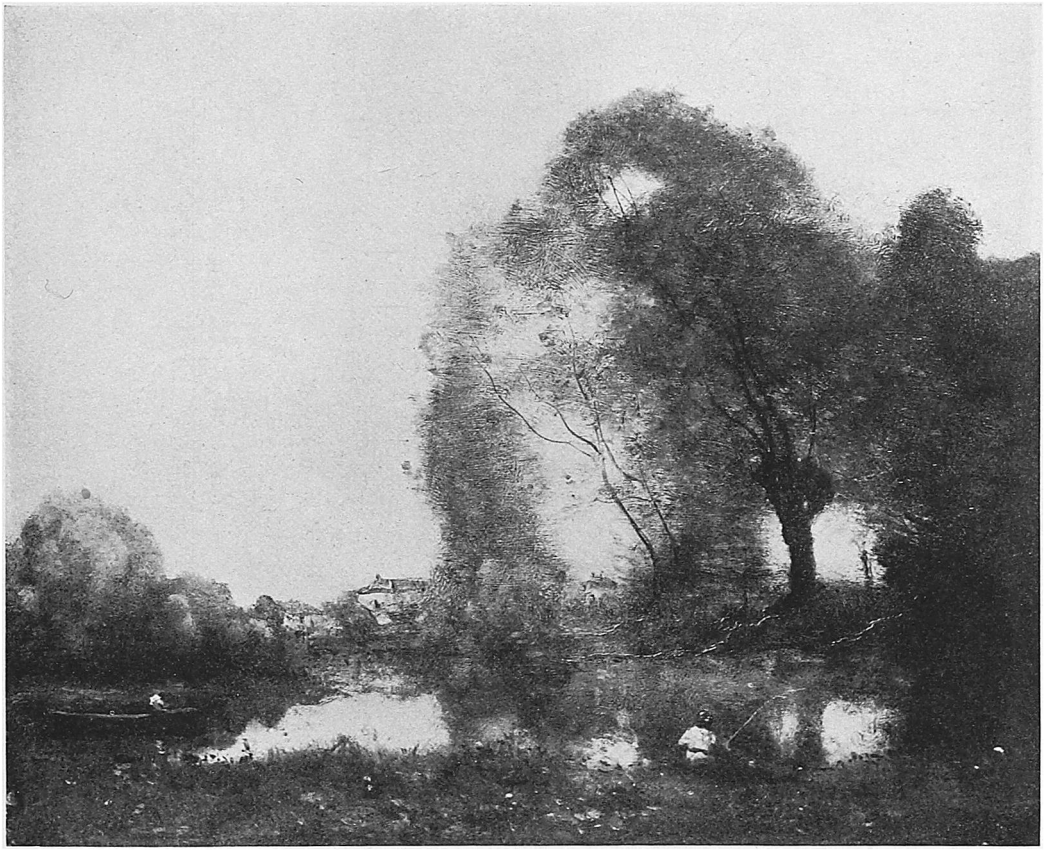
"ADIRONDACK WOODS"
By A. H. Wyant

From Moulton & Ricketts Galleries
—Courtesy Ira M. Cobe, Chicago

of Nevada, Mr. Walters, of Baltimore, Henry Lytton, of Chicago, and many others well known.

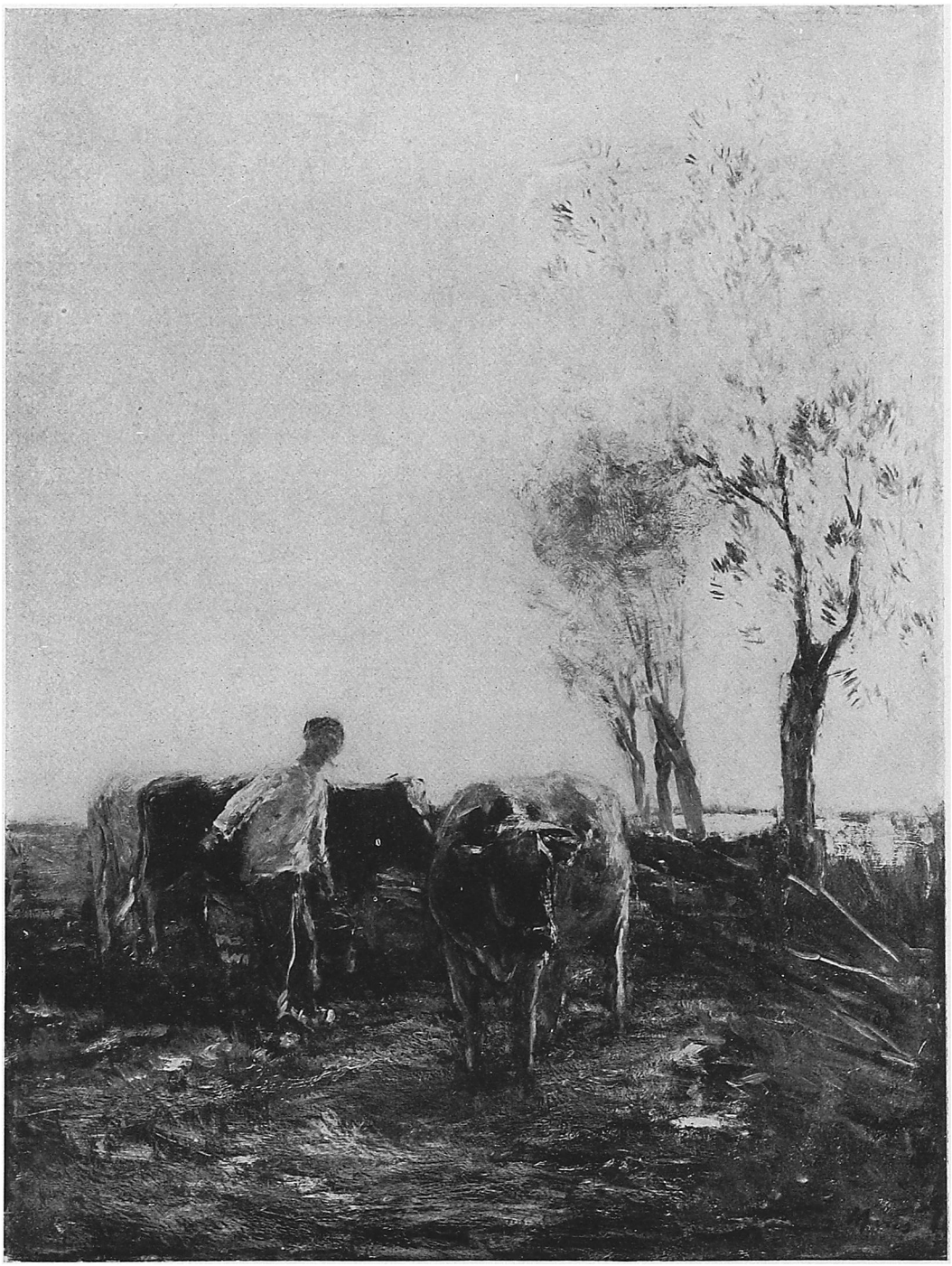
Henry Reinhardt, of New York and Chicago, has sold to Edward B. Butler, a marine by George Inness, which has been presented to the Art Institute of Chicago, and is a valuable addition to the fine group in the Inness room. Marines by this artist are rare. As this is a beautiful painting, the event is the more remarkable. Concerning it Mr. Daingerfield writes: "You are to be congratulated upon acquiring the fine Marine by Inness. I should judge that it was painted about 1885 or '87—perhaps even a little later. It is very full of that deep and significant insight into Nature's moods which is so characteristic of the great painter. The synthetic treatment of the sea as it sweeps into the rocky shore is very beautiful, and the painting of the sky is Inness at his height. This is only another way of saying it is great Art."

Two remarkably beautiful and well preserved panels, from the fifteenth or early sixteenth century period, have just now been sold to Mr. Martin A. Ryerson, Vice-President of the Art Institute of Chicago, and are now hanging in the Ryerson Room at that Museum. They were discovered by the Ehrich Galleries, New York. These undoubtedly were once a part of a fine old shrine; others like them are to be seen in European Museums. The painter is the Master of Frankfort. The kneeling woman, in a voluminous white cap, wears blue; the



"L'ETANG AUX VILLAS"
By J. B. C. Corot

From Moulton & Ricketts Galleries
—Courtesy Hackley Art Gallery, Muskegon, Mich.



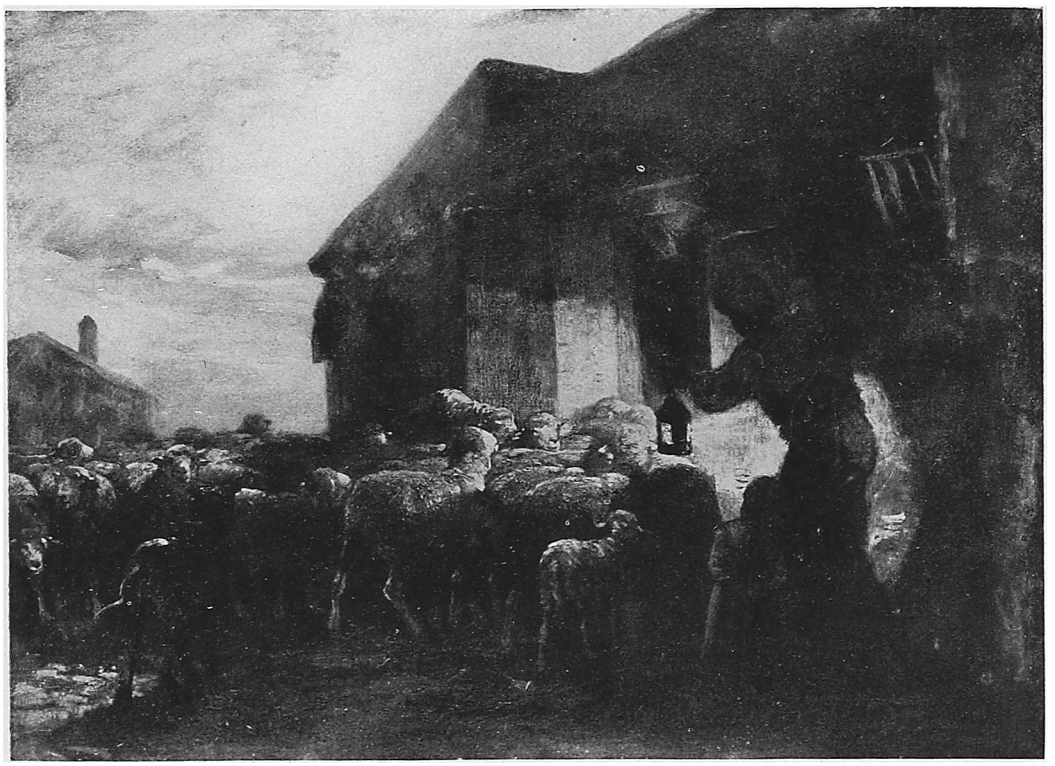
"LANDSCAPE"
By Willem Maris

From Moulton & Ricketts Galleries
—Courtesy Hackley Art Gallery, Muskegon, Mich.

standing figure is in same costume, has a blue undergarment and a crimson cloak and the child wears tawny yellow. The landscape is entirely conventional, but clearly done. On the other panel there are also crimson undergarments and black cloaks. The kneeling child is in black. The execution leaves nothing to be desired, as there were fine painters in those days.

The important picture called "Adirondack Woods," by A. H. Wyant, a canvas about four feet high, has been sold by Moulton & Ricketts to Ira M. Cobe, of Chicago. This is scattered wood with tall tree trunks reaching to the top of the picture through which the tender sky gleams mistily. The faithful drawing of these woods and the broken foreground suggest that it was painted directly from Nature, though Wyant had no habit of taking such large canvases into the open. In studying the picture the composition becomes highly interesting; it is so like an actual transcript and at the same time so gracefully combined that we find added pleasure in its lines as well as the beautiful tone and the real attractiveness in the place. As we know, Wyant was not in the habit of using rank colors; his glory lay in the fact that his color is most attractive where so very reserved and gray. All his pictures are so soothing, though so strong, and the atmosphere envelopes everything in a reserved tone which seems to be more agreeable than forced colors. It certainly is one of the best pictures that Wyant ever painted. Mr. Daingerfield, the artist, keenly appreciates these elements in a picture and he has been moved to write a few words about Wyant, as follows:

"The great Wyant, entitled 'Adirondack Woods,' remains in my mind like Music—



"MOONLIGHT AND SHEEP"
By Charles Emile Jacque

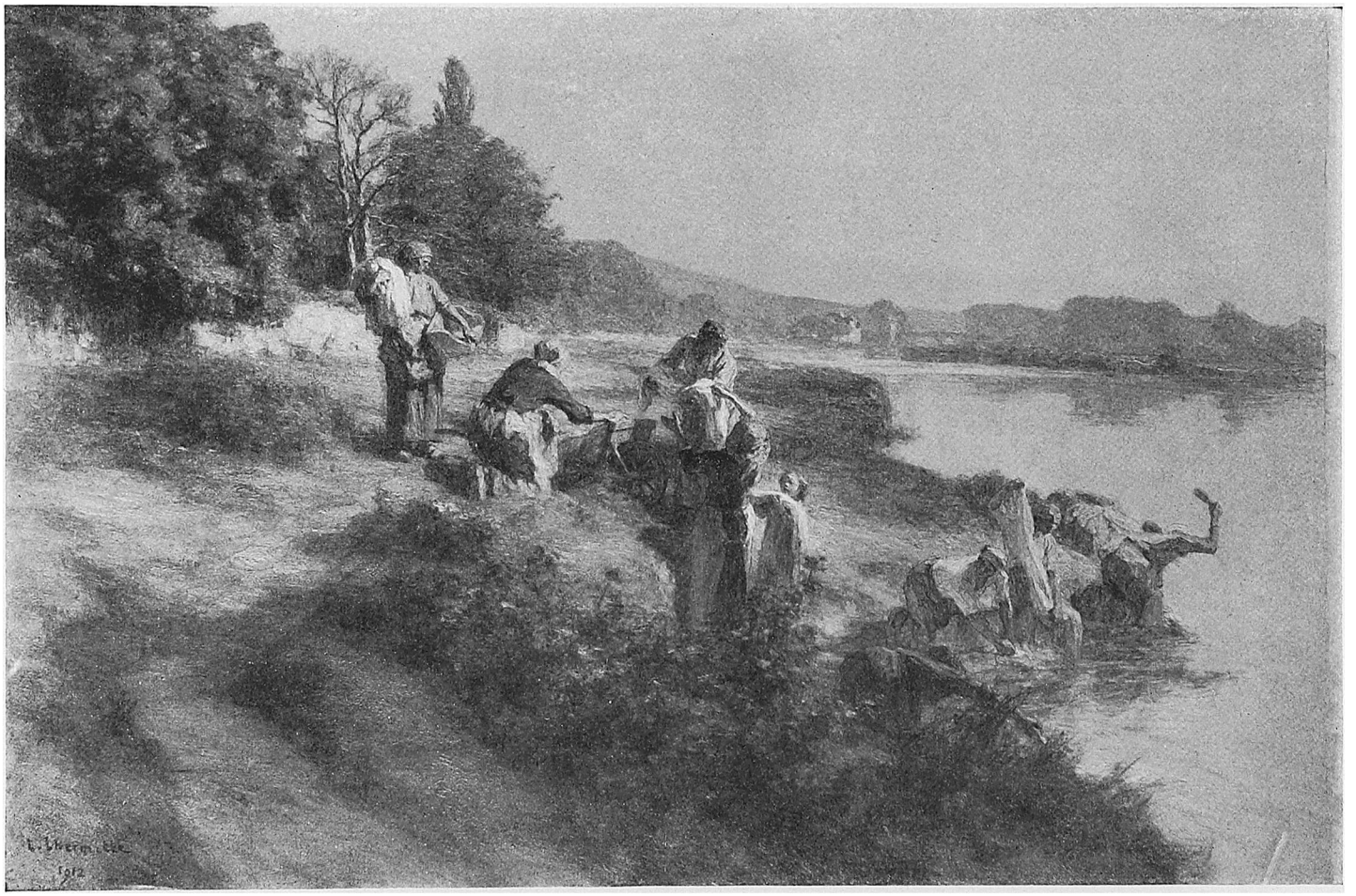
From Moulton & Ricketts Galleries
—Courtesy Hackley Art Gallery, Muskegon, Mich.

the Music of the deep woods in full leafage. It is the most intimate canvas of his I've ever seen showing us the splendid mastery he had of form, and we can well understand his signing a canvas in which he has said so much and so perfectly, and withal, so easily—with no necessity for that laborious after-painting which would have made this canvas stilted and like many another. It is in itself a whole school of Art and alone would proclaim Wyant a very great master."

The Hackley Art Gallery has recently acquired from Moulton & Ricketts for its permanent collection a Corot, a Maris, a Jacque, a Lhermitte, a Hogarth, a Gainsborough, and a Sir Henry Raeburn, all good and reliable Art. Mr. Raymond Wyer, Director of the gallery at Muskegon, writes: "I am sending you a number of photographs of paintings recently purchased for our gallery. I am wondering if you could introduce in an article some of my ideas on the pictures which should be secured for a public gallery. You will observe that I have been buying only important paintings, like the Raeburn, Diazz, the Blakelock, the Lhermittee, Gainsborough, Corot, the Maris, and Jacque. All of these are fine examples and we possess a Henry O. Tanner, also a fine Inness, Paul Dougherty, Charles H. Davis, and many others. I believe that pictures should be secured, for permanent collection, regardless of period, nationality or type, the only essential being that it shall be great Art. The power given to those people to produce great Art, literature, poetry, science, was for the benefit of all humanity and has no limits. I believe there are the same fundamental principles underlying all significant Art, of all periods, and countries; that the art being produced today in America is as great as in any past age. But that the Art of all times (not all art of all times, for this makes for historical collections, with which I am not concerned) but the great Art of all times—that is, that Art which was inspired by the conditions of the period in which it was created—is necessary in order to make a collection of education value, artistically."

The superb example of Corot's picture of importance, called "L'Etang aux Villas," is one of those typical Corots with which we are most familiar. There is a spirit of classicism in the composition, of which we are scarcely aware in considering the pure poetry which characterizes it. By "classicism" must be understood formal balance of spots, especial attention to certain flowing outlines, and graceful swelling balances by cavity, all in the manner invented by Claude. Nature does not usually give us these nicely balanced forms; they are the artist's selection and based on well studied principles. One of the Barbizon group, Daubigney, never pays serious attention to them. He is a literalist. While his painting is poetical, it is not classical. It was for this reason that Corot always found admission to the Solon. It was not because the members of the jury loved his paintings, but because of his unfailing classicism. This accounts for a certain similarity in all Corot's paintings. He was the oldest member of the group and caught the classical composition of the previous generation, though his manner of painting was entirely his own. Nothing could be sweeter, tenderer or more poetical than every inch of this canvas, and the pond, with its reflections, is full of subtlety and suggestion, the whole bathed in a gray, mysterious atmosphere.

This Art differs from that of the Dutch painter, Willem Maris, as seen in our illustration, "Landscape." However, two of the three Maris brothers could easily be grouped with the Barbizon men, in that they are romantic-naturalists. Willem touches his canvas in a lightsome fashion. His brother, Jacob, is far more solid and dignified. Willem catches the sparkling lights and glinting surfaces; Jacob also paints light, but not surface shimmer. Corot is not like either of them though moved by the same purpose; most of all is



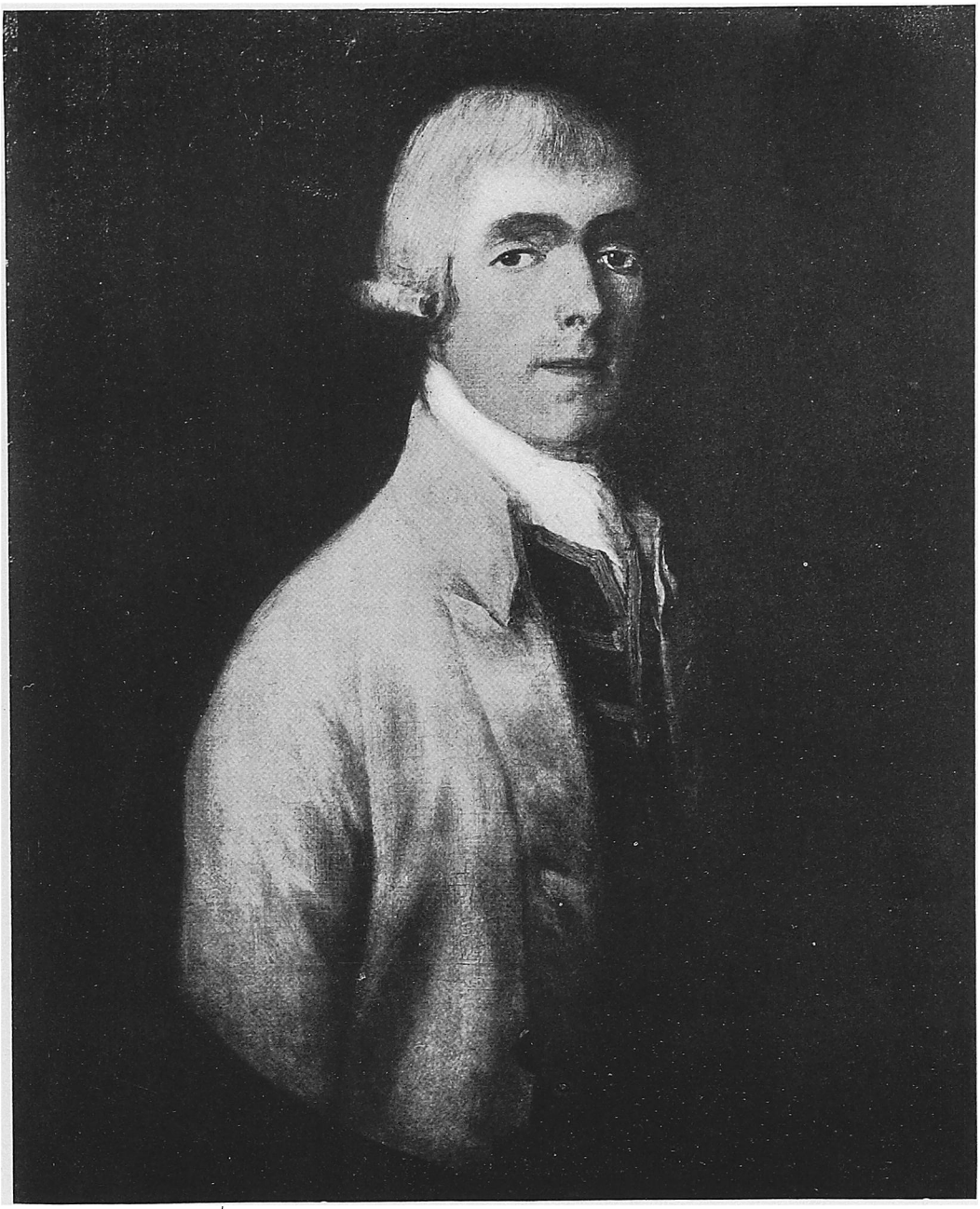
"LAVEUSE DE MALIS"
By Lhermitte

From Moulton & Ricketts Galleries
—Courtesy Huckley Art Gallery, Muskegon, Mich.



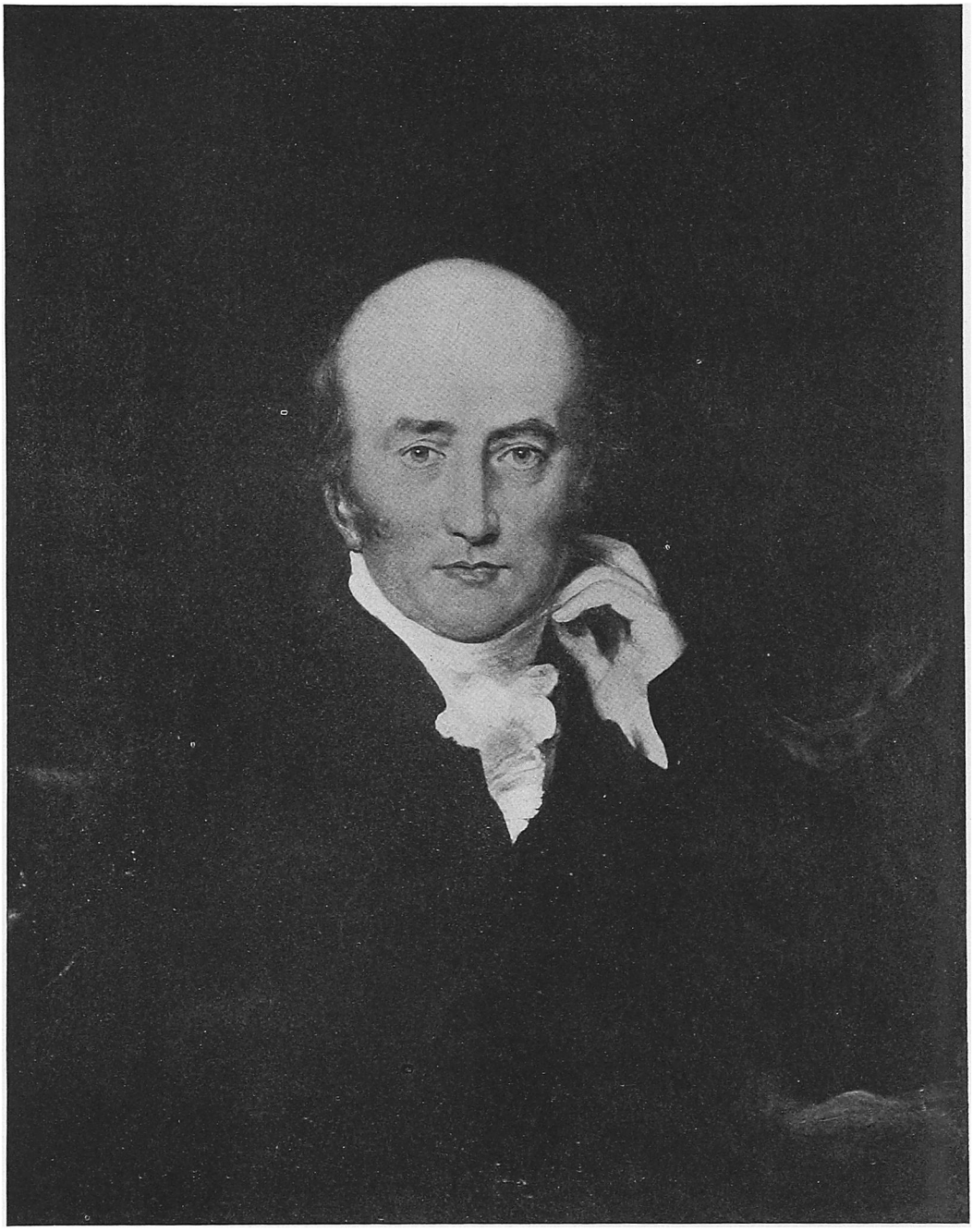
"ANNE, VISCOUNTESS IRWIN"
By William Hogarth

From Moulton & Ricketts Galleries
—Courtesy Hackley Art Gallery, Muskegon, Mich.



SIR WILLIAM LYNCH
By Thomas Gainsborough

From Moulton & Ricketts Galleries
—Courtesy Hackley Art Gallery, Muskegon, Mich.



GEORGE CANNING
By Sir Thomas Lawrence

From Moulton & Ricketts Galleries
—Courtesy R. E. Smith, Worcester, Mass.

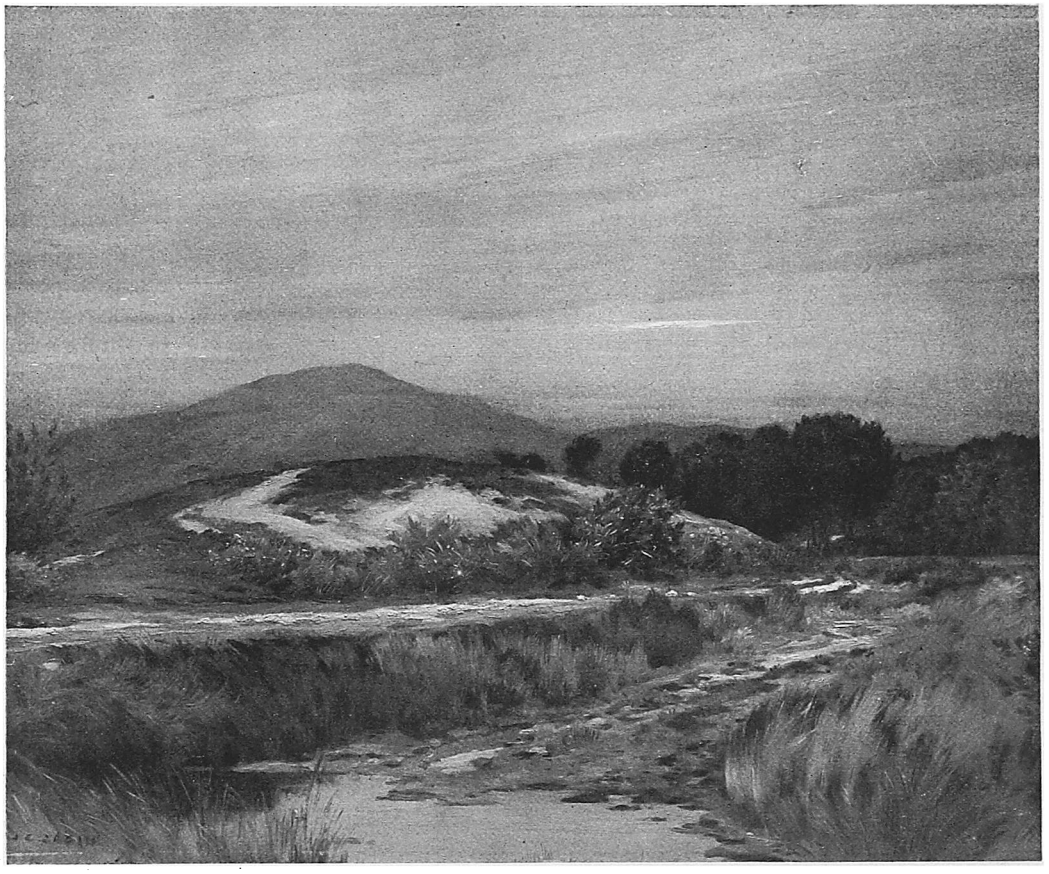
the sentiment which they share, of romance, the love of space, air and poetry. This Maris is important, nearly four feet long, and the picture shows Willem Maris at his best. In his later works he became very subjective. In this picture there are a number of objects crowded in together, but yet you feel not any interest in any particular one of them. It is just a piece of delightful nature of which there are miles and miles running beyond the canvas. In many ways Willem Maris is unexcelled as a landscape painter. The picture is full of fresh greens and browns.

Turning again to a Frenchman of the same school, look at the large picture by Charles Emile Jacque, a work over two feet high, called "Moonlight and Sheep." The Barbizon painters did not all of them live in the village of Barbizon; but Jacque actually did, and was a close friend of Millet and Rousseau, both of whom helped to shape his character and his art. Although his sheep are materialistic, and the wool much in detail, there is a flicker of light over all the animals and about the old stables; just enough vagueness to create mystery and poetry. Seen against the lantern light, the shepherd and his little child are thrown into silhouette, and the forepart of the flock also disappear into the strong glow of light. This still left opportunity for the artist to paint material wool on the near sheep, something he could do remarkably well. Although Jacque arranged his sheep and barn to make good compositions, he was also interested in the effects of light and shade. In this painting he attempts the solution of this problem and is very successful. We see light from the moon and



"LANDSCAPE"
By Dupre

From Moulton & Ricketts Galleries
—Courtesy J. Lyanburger, St. Louis



"MONT SAINT TRIEUX"
By J. C. Cazin

From Moulton & Ricketts Galleries
—Courtesy J. G. Snydacker, Chicago

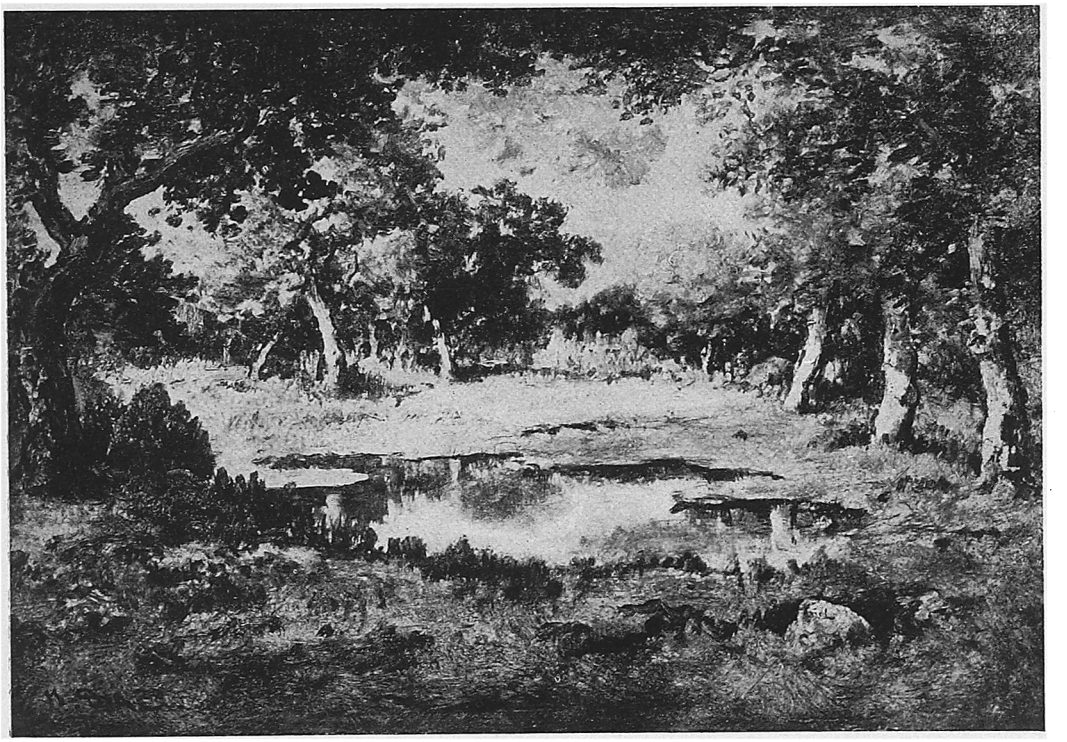
light from the shepherd's lantern. He has succeeded, however, in concentrating all the interest on the artificial light which casts a glow over the backs of the sheep as they enter. This picture is full of fine tonal quality.

"Laveuse le Malis," by Lhermitte, is a canvas about four feet long. It is probable that this is an actual scene; occupying a large portion on the right of the canvas, the river stretches away to a very high horizon. The narrow sky in tender colors reflecting in the water. The main part of the picture is a meadow leading to the broken ground by the water. Making a graceful line through the middle of the landscape is a group of washerwomen, some of them kneeling by the water's edge, pounding the linen with their wooden clubs. Their movements are finely rendered. The warm tones of the sun flood the entire picture and explain the movements of the principal figures who are carrying away their linen because the day is nearly done. Lhermitte paints in very mellow tones and maintains the atmosphere and light in a very remarkable manner. The picture is not loaded with paint but the pigment is used very thinly, only loaded where necessary. The white canvas shining through the paint makes it wonderfully luminous. This will prove a most attractive addition to the Muskegon gallery.

But the Hackley Art Gallery does not limit its purchases to landscapes, not to contemporaneous art, being well aware of the

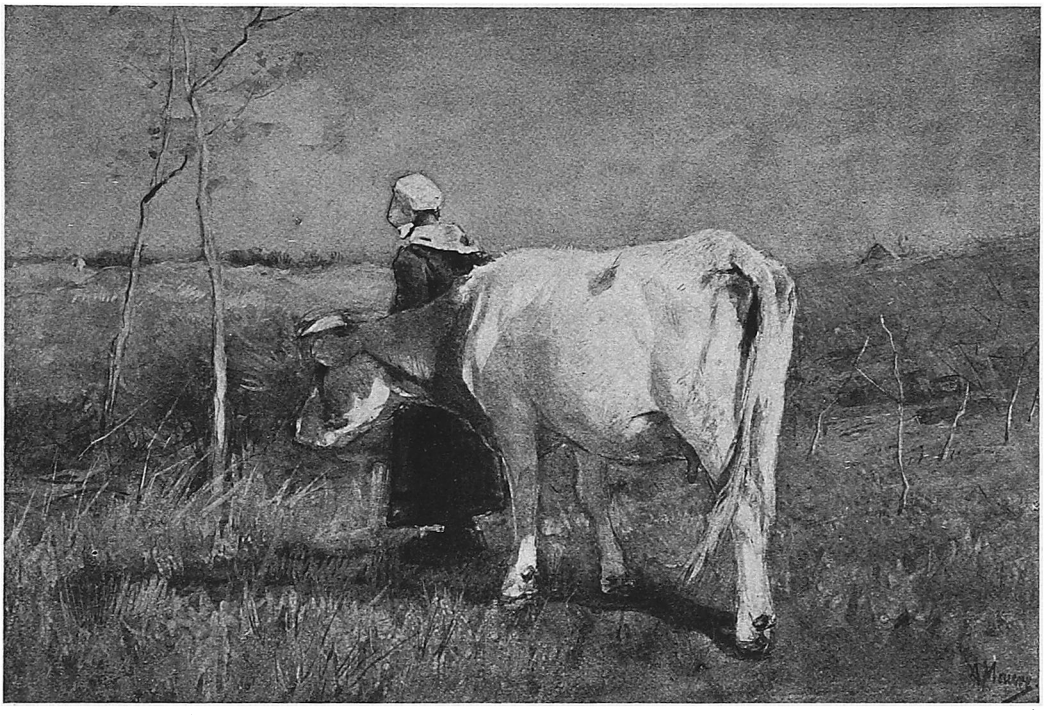
virtues to be found in old master's pictures, such are laid hold of at every opportunity. Hogarth, Gainsborough, and Raeburn may be called English "old masters" though living no farther back than the early eighteenth century. Hogarth's genius was vigorous, but its literary side surpassed the artistic. It is safe to pronounce him the earliest native-born English painter. Before his coming no Briton made a place for himself worthy of special attention. There being no Art schools in England he learned to paint by studying the portraits of Van Dyck, the great artist of Flanders, who, at his death, left so many important pictures in England.

It is amusing to note that this forerunner of English painters, absolutely ignorant of what the rest of the world was doing and intensely self-satisfied, as most of his countrymen were, had a supreme contempt for all art schools and all old masters, and was fond of saying so. His portrait of Anne, Viscountess Irwin, proves his measure of genius. The lady, here portrayed, furnished a rare subject and the work is a distinct success. Not alone was she a beautiful woman, but the artist has given her a royal pose; seemingly a tall woman, she holds her noble head superbly and looks us all in the face, as one would who was born to be honored. William Hogarth was never understood in his day. The English only saw the literary side of his compositions and not the artistic qualities which his pictures also possess. This is a very interesting example of Hogarth. The young woman is gowned in a robe of silvery gray with puffed sleeves, relieved by the touch of blue in the corsage bow she wears. The way this bow is introduced suggests the influence of his contemporary, Watteau. Behind the lower part of the figure is a drapery of soft rose color. In the dark



"LANDSCAPE"
By Diaz

From Moulton & Ricketts Galleries
—Courtesy of Ira M. Cobe, Chicago



"WOMAN AND COW"
By Mauve

—Courtesy Moulton & Ricketts Galleries

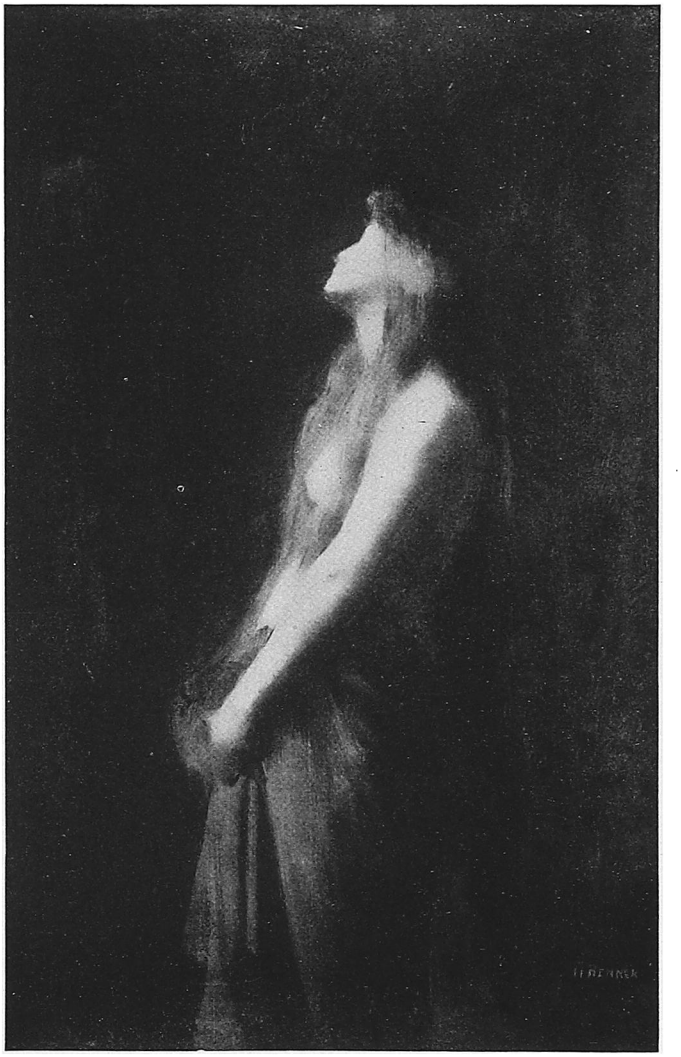
brown hair is entertwined a rope of pearls. The eyes are blue and there is a piquancy and attractiveness about the face which fascinates. The color is as pure as if it were painted yesterday.

The "Portrait of Sir William Lynch," just now sold the Hackley Art Gallery, shows all of Gainsborough's artistic touch. He was a man of refined feeling and a delicate painter, though never "sweet," his color and handling show tenderness and charming feeling. "That the portrait of Sir William Lynch, Knight Commander of the Bath and Ambassador to the Court of Turin and Member of Parliament for Webley in the year 1776, painted by Thomas Gainsborough, should have come to Muskegon, out of the places to which it might have been sent, is certainly a remarkable coincidence under the circumstances." Following it came a letter from the dealer stating that it was one of the collection of Mrs. Lynch Fletcher of The Fields, near Rugby, England. Mr. Wyer, Director of the Hackley Art Gallery, knew that a cousin of his wife, a Mrs. Horatio Fletcher, had sold a number of pictures, including a Gainsborough, in 1907. In fact, Mr. Wyer had advised Mrs. Fletcher how to go about the selling of her pictures, although he did not actually sell them. No connection was made by him, however, with this picture sent here as he did not know of the name Lynch, Mrs. Fletcher being known by him as Mrs. Horatio Fletcher. As soon as Mrs. Wyer had seen it she at once recognized it. Mrs. J. Lynch Fletcher's mother was formerly Miss Anne Eliza Heaton, daughter of John Heaton, Esq., and the Honorable Mrs. Heaton, of Pias Heaton, North Wales, and therefore, a sister of Mrs. Wyer's father, the late Commander William Henniker Heaton, R. N. Miss Heaton became the wife of Reginald Robert Walpole, a member of the Earl of Oxford's family, and a descendant of Robert Walpole. They

had one daughter, Emily Jessie Horatia, who married Captain John Lynch Fletcher, who was a direct descendant of Sir William Lynch, the subject of the portrait. The picture portrays a dignified, not very handsome gentleman in a black gold-braided waistcoat and buff velvet coat. A high stock encircles his neck and his somewhat sparse gray hair is rolled up about the lower part of his head.

At the Hackley Art Gallery is another old master, Sir Henry Raeburn, entitled "Portrait of Mrs. Baillie," of which we wrote in the October number, and now quote in part: "A handsome woman, far beyond her youth, and yet made to look young, sits there like an ivory carving. Soft gray hair, held up by a white ribbon is like a halo about her head. Although evidently of advanced years, her expression is so sparkling and lifelike and so youthful that we suspect flattery, if anyone can flatter a beautiful old lady. The tone and quality in flesh and hair are continued by a very loose white collar and ruffles extending down through the entire dress. There are no positive shadows in the fully lighted face and none in the dress wrinkles, as is usual in other painting. It is in the blue sleeves that we find the dark. All these colors are made more valuable by a pale blue scarf. The background is only sufficiently dark and suggests a losely executed landscape with exquisite browns. This would be a very rare picture in a thousand good examples."

Moulton & Ricketts have recently sold an exquisite example of the art of Sir Thomas Lawrence to Mr. R. E. Smith of Worcester, Mass. It is a portrait of George Canning, witty orator, statesman, Secretary Foreign Affairs and, finally, Prime Minister of England. He was a force in the administration when the United States of America was still an infant, England's attitude toward her rebellious children was still in a formative condition. Whether Lawrence was the proper artist to paint statesmen, we will not discuss here.



"ADORATION"
By Henner

—Courtesy Moulton & Ricketts Galleries



"MOON RISING THROUGH THE MIST"
By Elliott Daingerfield

—Courtesy Moulton & Ricketts Galleries

because, at this time, he was the favorite of all classes and it was natural that Canning went to his studio. Beyond a doubt the likeness was all that could be expected. The artist's greatest success was with the portraits of pretty women, but all his painting is highly attractive. From point of view of securing an art work, Mr. Smith is to be highly congratulated, and the same may be said of the dealers who unearthed the beautiful painting. Lawrence was a "wonder-child," making money by portrait drawing, and this at the tender age of ten years. While still a boy, Garrick, the great actor, made him a pet because he could stand on a chair and recite classical poetry. Of course, the youngster came near becoming an actor; but as there was ready cash in the portrait drawings, the art of painting prevailed.

Pictures from the hands of noted artists of the Barbizon school are becoming somewhat difficult to find. This same firm recently sold a crisp brilliant Diaz landscape to a Chicago collector. The subject matter is simple, a pool in the woods, an opening into which sunlight bursts, the surrounding tree stems placed there to catch the illumination. Nothing that we call "scenery" was essential in a composition by Diaz. Genius that he was, his personal magnetism expressed in paint is what gives greatness to his art. A picture like this does not call for fine writing.

And almost the same words could be used regarding a Jules Dupre just now sold to

J. Lyanburger, the noted St. Louis lawyer. Though not a large picture, this appears to be of distinct importance, so simple are the broad masses, so big and strong are the cloud forms, so enveloped in atmosphere are all things. Perfectly confident of himself, Dupre omitted from his canvas everything but essentials. There is only a dark mass of trees, but little formed, and behind them brilliant sky, all manipulated as only a master could do it. This may be called a whispering of truth or a shouting of glory, depending upon whether its brilliancy is considered or the exceeding simplicity of the composition. It stirs the heart to the last vibrating string.

Another sort of genius, the gentle Cazin, has brought pleasure to Mr. J. G. Snydacker of Chicago, as it now hangs in his home. The dealers secured this example from the collection of Coquelin, the actor. It is difficult to describe Cazin's coloring. In some occult way it touches the feelings of every picture lover. In his color there is no pure green, blue or red, nor does purple play an important part. Possibly pearl color in some measure suggests it. Never monotonous, it always speaks in beautiful tones, and these are ever varying. Never loud, it is imbued with vibrating notes of the light of heaven; something to dream over. No matter how simple the subject, Cazin and Mauve were twin brothers in this sort of coloring. While not alike, the same reduction in nature's colors to a tonal scheme is intended to rest the tired mind of our overworked humanity. In his silvery color Mauve represents a woman leading a cow across the level plain, and neither of them is in a hurry. The broad meadow is quiet, and cow and woman disturb nothing. A succession of horizontal lines is made to contrast with one perpendicular figure: forms which make for restfulness.

We present here a strange example of the work of Henner. The usual red hair is not in it to make the clear white skin conspicuous; nor is there a blue drapery or a robin's egg blue sky, nor dark green trees. This picture is but a series of rich tones; the background not unlike rich mahogany, variations of which permeate the single figure nude from the waist up. But the body is very much concealed by the luxurious hair falling down both in front and at the back. The attitude is erect, the head raised and looking upward as if in adoration. The monumental character of the figure is added to by the long arms carried straight down, and the fingers clasped in front. But it is the individuality of the color which impresses us. Every part of the figure, excepting the whitish skin, is permeated with the peculiar rich tone of the background, and still there is not "hotness" in the picture. Even the shadowed parts of the flesh echo this rich note. The canvas is about twenty-eight inches high.

Perhaps the most interesting transaction has been the arrival of the remarkable pictures by Elliott Daingerfield. One of these, a poetical landscape some thirty inches in length, shows us the way in which this artist shrouds his forms in mystery. A wide stretching plain, a pool of water in the foreground, a large tree with peculiar branching and a setting sun form the material of the picture. But the items in the composition are of less importance than the brilliant light of a setting sun, gleaming through the mist which hangs over a distant hill. Daingerfield is one of the most poetical of living American painters.

But the most important canvas which has ever come from his easel, has appeared at this moment, and become an addition to the beautiful collection of Mrs. Chauncey J. Blair, of Chicago. The title, "The Genius of the Canyon," suggests the treatment that this artist has given to his memories of the Grand Canyon of Arizona. Some two years ago Mr. Daingerfield visited the Canyon and the profound impression it made upon him has found expression in numerous pictures of the Canyon in many moods. But the striking characteristics of his study of

this wonder spot of nature is the extreme imaginative view he has been able to take of it. This latest picture is the culmination of all his effort, feeling that the profound and significant thing, which impresses all thoughtful observers, is the intense spirit of silence which pervades the place. The assembled glory of the color is there, and it needs but a small strain upon the imagination to translate the carvings of those temples of nature into glorious palaces, soaring minarets and golden domes. He has seen all this and more. The great figure of "Silence," the very genius of the canyon, personified in a noble female figure, resting, enduring, one might say, as a very part of a great cliff, with head bent forward and drooping hair; the figure broods in silence, in a calm that is all but eternal. We look from the height of this enthroned figure into the deep valley where the blue water flows, and where the great cliffs sweep down to feel the laving tongue of the stream. Straight across the canvas lie latent, elemental fog clouds. Above them the scene is transfigured—the rim of the canyon in pink and gold afternoon light stretched away, far as the eye can reach, into a calm sky—its own temples glistening and gleaming, while on the right soars a gold temple resplendent in the last light. The entire picture is conceived from the purely imaginative standpoint; but its realities are preserved so that one feels the strength of cliff, the truth of light, the structure of canyon form, the verity of color as it may be seen upon any fortunate day and the whole theme is painted with a richness of color that the artist has never before shown; though his work has always held it in promise.

No description can give even faint impression of the coloring of this vision. The color is marvelously clear and rich, and the work, despite its not easily understandable title, is the strongest the painter has as yet produced. In a letter which was received at this office, Mr. G. H. Buek, of New York, the well-known collector, speaks of the picture as follows:

"Recently I saw the great Daingerfield painting 'The Genius of the Canyon.' It certainly is wonderful and I am not at all surprised that Daingerfield should be proud of it. He will have to do some brilliant work to surpass this. Great as the canvas is today, when 'The Genius of the Canyon' mellows, it will truly be a masterpiece. I do not know its equal for color and the present owners have my hearty congratulations."

Regarding the picture, Mr. Daingerfield has written the following lines:

"The Genius of the Canyon."
"Strip from the earth her crust
And see revealed the carven glory of the
inner world,
Temples,—domed,—silent!—
The while the Genius of the Canyon broods,
Nor counts the ages of Mankind
A thought amid the everlasting calm!"